

On the Prince Regent, eating, Coop in the background.

JAMES (V.O.)

If you are in contact with the King then you are already
in grave danger.

Zilpha walks across to James, straddles his lap and kisses him.

ZILPHA (V.O.)

I hope I can trust you to keep the secrets of the past
buried. I am your sister. Let all else lie.

Board meeting in progress. Close in on Godfrey.

JAMES (V.O.)

You take the minutes, don't you, of every meeting

Godfrey is sitting on the bed, he is dressed as a courtesan.

JAMES

I want that information.

Suddenly the body comes to life.

Inaudible voices in background.

James wakes as he hears a disturbance. We hear the crack of a door being kicked open and we hear Brace yelling...

BRACE

Blasphemy: 10:03:01 James! James! They are here James for God's sake!

James wakes and is on his feet fast.

Lorna looks up as the door opens. Half dressed, James enters.

LORNA

What's happening?!

He drags her toward the door...

James and Lorna barrel back upstairs. We hear the heavy tread of many men running up the staircase, as James hauls Lorna into the attic.

JAMES

They will want you to sign their papers, or you will hang.

James barricades the door behind them.

James comes close, talking fast because time is tight...

LORNA

Hang for what? Saving my honour!?

James knows there is no time.

JAMES

You must hold out. You will hold out. Look at me.

Lorna turns her head to stare into James's eyes and his eyes burn.

JAMES (CONT'D)

These men are from the Crown. I will warn the East
India and they will free you.

Suddenly there is a hammering at the door.

LORNA
What are you talking about?

A crow bar is jammed through a hinge.

JAMES
You must go with them now. I will be with you, when
your inside and you will know it... Hold out.

Suddenly the attic door opened and two militiamen spill into the attic. James is pinned back
against the wall as Lorna is dragged away.

GUARD
Hello Come with us

Lorna has been stripped of outerwear by a Gaoler and is being marched by two militiamen.

WILTON

I saw the papers with my own eyes. The assignation they were trying to make her sign gave Nootka to the

JAMES

For crying out loud Godders

GODFREY

He will not offer you a monopoly.

James seems to have already calculated this. He grabs the pipe and lights it for Godfrey and hands it back as they talk.

GODFREY

So doesn't that mean the game is up James?

JAMES

No it's just begun. What else?

Godfrey hesitates. James pours gin for Godfrey.

GODFREY

A hand was raised. They talked about gunpowder.

James sits

Cholmondeley uses a long eye dropper to extract a small quantity of oil from the emulsion. He drops it - incredibly carefully - into a different beaker. The ladies hold their breath.

James looks on from the back of the room

Language: 10:14:49

CHOLMONDELEY
Thank God. What did he look like?

LADY
A toad.

We see James standing by the door, watching them as they copulate.

JAMES
I have a question

The sex suddenly stops. The interruption is a shock as neither Cholmondeley or the lady knew he was there.

JAMES
Concerns chemistry. I hope now is not inconvenient.

The lady half hides her face and hurries for the door.

CHOLMONDELEY
Wait.

The lady is not prepared to be recognized and hurries on. As the door swings closed, Cholmondeley is deeply irritated.

Language: 10:15:13

CHOLMONDELEY (CONT'D)
I wrote a fucking book about chemistry. If you've got any questions about chemistry then read that.

James steps closer.

JAMES
I already did. I was very impressed. That's why I'm here.

James steps forward, his face close.

JAMES (CONT'D)
I have use for you.

CHOLMONDELEY
You know semen not ejaculated at the point of passion turns to poison and narrows the mind. Eventually you become an ape.

Cholmondeley begins to put his trousers back on.

JAMES
So ejaculate.

James drops a leather purse on the table.

JAMES (CONT'D)

Cholmondeley is a man with appetites and debts. He comes close and feels the weight of the purse.

He turns to her, implacable. Lorna's true fury now comes out without her voice being affected....

LORNA (CONT'D)

If your intervention had been ten minutes later I would have been raped.

After a moment...

LORNA (CONT'D)

But the consequence for you was worth the risk to me.
Yes?

A pause.

JAMES

You see me as I am. All of those that I gather are damned. Its just part of a company policy of mine.

Lorna takes this on board and sees that James is certain of this truth.

JAMES (CONT'D)

Perhaps now you will understand why it is better for you to leave and let this business run its course.

LORNA

Zilpha is alone in bed. She takes a deep breath and we sense she can feel his presence in her head and near her body.

James is sitting looking into the fire. Thinking? Praying? It appears to be ritualistic.

Zilpha is being visited by James though he is not visible or tangible. She takes a deep breath and the sheets twist away. It is a visitation like a visitation of a succubus...

He growls...

THORNE (CONT'D)

Language: 10:21:17

Fuck him.

Thorne is breathing hard but turns to Zilpha. He sees something in her eyes. He stares for a long time. She holds the bedsheets to her chin...

ZILPHA

You woke me.

He studies her some more. He gently sits down on the bed. His clothes are soaked and water drips onto the sheets...

ZILPHA (CONT'D)

Please don't. Your coat's all wet....

He then puts his hand between her legs. He feels her....

THORNE

And you are wet too.

She sits up, trying to stop his hand moving up his leg. His grip tightens on her face but he smiles.

THORNE (CONT'D)

Who's in there? Who's in there?
Where he leads, I will follow.

He pushes Zilpha down onto the bed. He gets to his feet. He then takes off his jacket, unbuttons his trousers before returning to the bed,

CHOLMONDELEY

Human urine's by far the best for leaching the ash. Especially if there are traces of alcohol. How many humans live here?

JAMES

Three.

CHOLMONDELEY

Where are they by the way?

JAMES

I sent them away this morning.

CHOLMONDELEY

Do you own this farm?

JAMES

Ask no more questions now and talk to me only of chemistry.

Cholmondeley nods. He is afraid of James but also a reckless kind of man with a shattered sense of perspective. James decides to cut to the chase.

There is no one else around but the way the wind blows and the way the branches move tell him something.

His horse becomes skittish and James whispers to quiet him. James feels eyes on him. He decides not to mount his horse so ties him back up and walks.

James looks around the farm; he peeks into the doorway.

There are two letters next to James's plate. Brace throws the paper on the table and goes to fetch food.

BRACE (CONT'D)

The lady asked me to wake her because she had a costume fitting. I guessed you wouldn't want her going out.

James picks up the first envelope.

JAMES

No the lady is free to come and go as she pleases.

Brace makes coffee.

JAMES (CONT'D)

The Crown will protect her from the Company. And the Company will protect her from the Crown.

BRACE

And you are the joint in the see saw.

James inspects the envelope, turning it over in his hand as Brace pours coffee...

James opens the second envelope.

Inside he finds a single piece of paper with the word 'ATTEND' written on it. Beneath it is a hand sewn depiction of the (original) American flag, sewn into the thick paper with red and blue thread.

BRACE

The Americans. Wanting a place on the see saw.

James reacts. As he gestures at the woven flag, Brace hides in his duties. James looks up to him....

James has already decided what the message means. He assesses the possibilities of the invitation anew and turns to look at Lorna.

JAMES

Well it is an invitation for two. Miss Bow? Do you dance?

Lorna gives a small smile in response

JAMES

Hum!

James gestures at the china bowl.

JAMES (CONT'D)

Yes, I might have use for that actually.

Helga studies him. She is never shocked but she is curious. Before she can ask....

JAMES (CONT'D)

You may need to bring a couple of girls to the Dolphin
with you now

He is still looking at the china bowl and thinking. He takes out some coins in a pouch and throws them onto the table beside the oysters as he leaves...

JAMES (CONT'D)

Shut for the evening. You're busy tonight

James is sitting at the table in the Dolphin where Atticus holds court. Atticus is writing very carefully and reading aloud what he is writing (to make a point).

ATTICUS

Right 'a

He dips his pen in the inkpot for effect and James watches him write.

ATTICUS (CONT'D)

Atticus chuckles under his breath...

ATTICUS (CONT'D)

James is deadly serious.

JAMES

Hum and that of the customers. Three pence a barrel.

Atticus picks up the paper, offers it to James...

ATTICUS

I want you to sign that right now before whatever it is in
your blood wears off.

ZILPHA

Why are you here?

JAMES

Because I was invited. You?

ZILPHA

Because my husband was invited. He has business affairs in Berlin.

JAMES

Ah, but it is a bit unexpected isn't it. It's unusual.

Pearl knocks on the door of the Dockmaster's house. It opens. The DOCKMASTER (THOMAS BROOKE ESQ) buttoned to the neck, red in the face, looks out, nobody. Just wind in masts, creaking.

Then he looks down. There is Pearl on her knees in his door.

PEARL

I were stowed away from India on . And I'm
full with thirst and the temptations of the Tropics and've
a great need to ease 'em.

His eyes open in disbelief. He looks down at Pearl. Her lips glistening in the light.

The Dockmaster's face gasping in ecstasy. We cut wide to Pearl's mouth at the opening of the Dockmaster's breeches sucking h

The glass beaker that

She goes to leave and Lorna speaks plainly...

JAMES

I don't dance.

At that moment the Countess herself appears at the open French door and shimmers against the lamp light.

COUNTESS MUSGROVE

A gentleman called Colonnade told me that you do.

James reacts to the name but hides it. He turns and bows acceptance. Lorna reacts to once again being left alone.

MAGICIAN

In the absence of a chimpanzee, a gorilla will have to do.

The guests erupt with cheers and clapping, eager to know what will happen next.

MAGICIAN

Countess, I know this is business. And I think I know
know who you are. But know this. I control the timing of
this....

COUNTESS MUSGROVE

At all times your life is in our hands.

JAMES

As is your name is in mine. Carlsbad.

We hear the mechanisms of the box turn and outside, t

(screaming at James)
Do you accept?!

Zilpha is in turmoil.

Out on James, showing no emotion or reaction.

Second Assistant Director
Crowd 2nd Assistant Director
3rd Assistant Director

BEN HARRISON
MALINDA KAUR
JOE PAYNE

Hair & Make Up Artists	BEATRIZ MILLAS LIDIJA SKORUCAK
Make Up & Prosthetics Assistant	LARA PRENTICE
Choreographer	SCARLETT MACKMIN

!D 8

Production Accountant	LOUISE O'MALLEY
1st Assistant Accountant	JESSAMYN KEOGH
Payroll Accountant	JOANNA ALLSOP
Accounts Assistant	CASSIE GEORGE
Supervising Location Manager	TOM HOWARD
Location Manager	

Sound Post	BOOM POST, LONDON
Supervising Sound Editor/Re-Recording Mixer	LEE WALPOLE
Sound Effects Editors	ANDY KENNEDY
	SAOIRSE CHRISTOPHERSON
Dialogue Editor	JEFF RICHARDSON
Foley Recordist	PHILIP CLEMENTS
Foley Artist	CATHERINE THOMAS
Re-Recording Mixer	STUART HILLIKER
Assistant Re-Recording Mixer	RORY DE CARTERET

ID 11

Visual Effects	BLUEBOLT
VFX Executive Producer	LUCY AINSWORTH-TAYLOR
VFX Executive Supervisor	ANGELA BARSON
VFX Supervisor	HENRY BADGETT
VFX Producer	TRACY McCREARY
VFX Coordinator	SAMUEL DUBERY
VFX Production Assistant	THEO BURLEY

Additional Visual Effects	LENSCAREFX
VFX Supervisor	SASCHA FROMEYER
Production Manager	LEONID KARACHKO

Main Title Design	METHOD STUDIOS
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ID 12

Programme Associates, Scott Free	DONNA CHANG
	MATTEO DE CASTELLO
Development Executive, Hardy Son & Baker	TALLULAH FAIRFAX
Assistant to Ridley Scott	EMMA JOHNS
Development Assistant, Scott Free	EMILY IREDALE
Assistant to Tom Hardy	NATALIE HICKS
Assistant to Steven Knight	JULIE BRINKMAN
Assistant to Tim Bricknell	JOSEPH ATKINSON

The producers would like to give an assurance that no animals were harmed in the making of this programme.

ID 13

Post Production Supervisor CLARE MACLEAN

Costume Designer JOANNA EATWELL

Hair Designer JAN ARCHIBALD

Make Up & Prosthetics Designer ERIKA OKVIST

Make Up & Prosthetics Designer to Tom Hardy AUDREY DOYLE

Production Sound Mixer FRASER BARBER

First Assistant Director OLLY ROBINSON

Casting by

